

Project No:

9/2/74

Port No:

1579/9031

EPISODE ONE

5K

D R W H O

NIGHTMARE OF EDEN

BY

BOB BAKER

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TRANSMISSION - SATURDAY, 24TH NOVEMBER, 1979 DURATION 24'19"

SPOOL NO 35251

PROGRAMME NO LDL/B013K/71/X

DR WHO

SERIAL (54)

"NIGHTMARE OF EDEN"

Director: Alan Bromly

CAST LIST

DR WHO	TOM BAKER
ROMANA	LALLA WARD
K9 (VOICE)	DAVID BRIERLEY
RIGG	DAVID BAKER
TRYST	LEWIS FIANDER
DYND	GEOFFREY BATEMAN
STOTT	BARRY ANDREWS
DELLA	JENNIFER LONSDALE
SEGLER	STEPHEN JENN
FISK	GEOFFREY HINSLIFF
COSTA	PETER CRAZE
P.A. ANNOUNCER(VOICE).....	GEOFFREY HINSLIFF
COMPUTER VOICE	PAMELA RUDDOCK
CREWMAN 1	RICHARD BARNES
CREWMAN 2	SEBASTIAN STRIDE
CREWMAN 3	EDEN PHILLIPS
PASSENGER 1	ANNETTE PETERS
PASSENGER 2	LIOEL SANSBY
PASSENGER 3	PETER ROBERTS
PASSENGER 4	HAGGIE PETERSEN

Spool: 35251 ~~121~~

129

EP.1

LD/B013K/71

/RUN TK

TELECINE SEQ.2

15.47.19 Spool: E
- 47.51.

Opening titles
Dur: 32"

/SOF

S/I T/J's

TJ1 Nightmare of Eden

TJ2 by Bob Baker

29

TJ3 Part One

/RECORDING BREAK/

149 S.
(149)

- 1 / 1 -

"DOCTOR WHO"

EPISODE 1: 'NIGHTMARE OF EDEN'

by

Bob Baker

SHOT 1

Take 4 21.59.13

Spool: F

59.29

0028

(MI)

MODEL SHOT ONE:

Ext. Space.

SOUND
Music.

The cruise liner Empress
in space-warp. She is
bound for the pleasure
planet Azure.

The Empress is almost
transparent, an effect
of her tremendous velocity.

(19")

22"

TAPE STOP

- 1 / 1 -

/C DOOR CLOSED/

(NO SCENE ONE)

Take: 1 20.04.10

Spool: A

/1B, 2B, A1/ 04.30.

1/ 2. INT. BRIDGE EMPRESS!

2. 1 B

BOOM A1

MCU RIGG
Looking down
He looks up +
speaks

(THE SKIPPER, RIGG,
IS AT THE HELM.

A RECLINING SEAT.

THE READ-OUTS
ON AN OBLIQUE PANEL
ABOVE HIM.

RIGG IS IN HIS
FORTIES, AND WEARS
A DARK BLUE
SPACE CAPTAIN'S
UNIFORM WITH A
MINIMUM OF GOLD
BRAID.

HE IS PUNCHING UP
CO-ORDINATES ON THE
DISPLAY.

ALL VERY CALM AND
EFFICIENT.

BEHIND HIM, AT
A SMALL TABLE WITH
A VDU IS SECKER,
THE NAVIGATOR.

A YOUNGER MAN.

RIGG SPEAKS TO
SECKER BUT CONTINUES
WITH HIS WORK)

RIGG: We seem to be ahead of
schedule Secker - /

3. 2 B

2-s RIGG/SECKER

SECKER slowly turns
his head to look at
RIGG.

RIGG punches buttons

(CU SECKER.

HE SMILES, LOOKING
STRAIGHT AHEAD)

SECKER: Great -

(SECKER'S EYE'S
SEEM TO BE UNFOCUSSED,
HIS SMILE INANE)

RIGG: (PRE-OCCUPIED) Hmm? What?

4. 1 B

MCU RIGG A/b

SECKER: Sooner the better.../

RIGG: (FLICKING A SWITCH ON THE
DESK) Captain here, we are
coming out of warp, in thirty
seconds -

RECORDING PAUSE

(1 next)

0059 ²/₃

(M2)

Take: 1

19.31.24

Speed: 6

/5A, 1A

A1/

31.58

(Lose 1st at top
- late Q)

1/ 3. INT. PASSENGER PALLET:

BOOM A1

5. 5 A (Through door)

W/A on passengers
talking, reading etc.

SOUND

"MUSACK" OVER
PASSENGERS.

(WE SEE ABOUT TWENTY
PASSENGERS PACKED
TIGHTLY IN RECLINING
SEATS.

TIRED WEARY ECONOMY
CLASS TRAVELLERS.
THEY ALL WEAR IDENTICAL COVERALLS &
WIDE DARK GLASSES.
PING! PONG!
A GONG LIKE SOUND.

They look up

ON THE SHIP'S
INTERCOM, A RELAXED
FEMALE VOICE)

32"
2'22"
AVAILABLE

(PAUSE)

COMPUTOR VOICE: / This is your
flight computer speaking we are
about to go into orbit around the
planet Azure. / Passengers may leave
their seats when the blue light
comes on, but are requested not to
remove their protective coveralls until
instructed.

6. 1 A

CS on communication
panel on wall

(WE SEE A PANEL OF
LIGHTS RED, AMBER,
BLUE.

6A 5

A/b Panning
Panels chatting

THE RED LIGHT
ON AT THE MOMENT)

/5 PULL BACK TO B/

Will passengers please remember that
the Empress will be at seven tenths
'G' so please be careful when you first
start to move around...thankyou.

/RECORDING PAUSE/

(PING-PONG)

(On 1)

- 1/5 -

11

* SOUND

BIG MUSIC?

MACHINERY HUM

01313

Take: 2 20.09.00 Spool: F

/1B, 2B, 3B, A1/

1/ 4. INT. BRIDGE:

BOOM A1

7. 1 B

MCU RIGG A/b
Looking at cam.

SOUND *

BIG MUSIC

MACHINERY

(RIGG, AS BEFORE,
AT THE CONTROLS.

INSERT: Shot: 7A 7A
Model Shot One A.
Azure ahead on display
with RIGG's head in f/g.

AZURE NOW
CLEARLY VISIBLE ON
HIS DISPLAY. (MODEL SHOT
20.15.12-15.30 Spool: N

RIGG Looks down.

VARIOUS TRAJECTORIES
SNAKE OVER THE
DISPLAY.

RIGG CHOOSES ONE AND
PUNCHES IN THE
CO-ORDINATES.

8. 2 B

CS on control desk in
front of RIGG. His fingers
push buttons. Red light pulses
in f/g. PAN UP to SECKER.

A RED WARNING LIGHT
BEGINS TO PULSE)- 09.39

RIGG: I've got a malfunction.
Check it out will you?

He turns to front.

ON SECKER HE CAN
HARDLY CONTAIN
HIMSELF WITH BOTTLED-UP
LAUGHTER.

9. 3 B

2-s RIGG/SECKER

RESUME (RIGG)

Secker! the co-ordinates are wrong
did you set these?

SHOT 7A

MODEL SHOT ONE A.

EXT. SPACE.
AZURE + TRAJECTORIES
ON DISPLAY.

RIGG IN F/G L.

TAPE STOP

(SECKER
CONTROLS HIMSELF-
WITH EFFORT)

SECKER: What's a few degrees?

(ANOTHER INANE SMILE
FROM SECKER)

RIGG: A few degrees? What's the
matter with you man? We're flying
an interstellar cruise ~~ship~~ *lunar*
not riding a bicycle.

SECKER: So?

RIGG: So?! We'll be going into
the wrong orbit.

SECKER: So?

RIGG: It'll mean delays...

(HE IS AWARE THAT
THIS SOUNDS SLIGHTLY
LAME AFTER HIS
OUTBURST, BUT
THE PRINCIPLE IS
STILL IMPORTANT)

~~SECKER: What's so great about
time?~~

10. 1 B (As RIGG looks I)

MCU RIGG A/b
He looks down

(RIGG HAS TO ATTENT
TO SETTING
NEW CO-ORDINATES.

11. 2 B

CS on RIGG's control desk
RIGG's fingers push more buttons

HE WILL DEAL WITH
SECKER LATER.

* SOUND
KLAXON?
HUMMING CONT.

AS RIGG CONCENTRATES
ON THE REAL INGMENT OF
THE SHIP THERE IS
ANOTHER WARNING,
MORE URGENT THIS
TIME/ A BEEP BEEP
BEEP ON THE SCREEN.

12. 1 B

MCU RIGG A/b *
He looks up

Take 3 ANOTHER SHIP DEAD ~~22-35~~ Spool F
AHEAD.

INSERT: Shot 12A
Model Shot One B.
Hecate being approached
fast, on display.

THE EMPRESS IS 22 1219
CLOSING IN ON IT) 12.29
(MODEL SHOT ONE B) a/b. Spool F

ZOOM IN to CU

RIGG: Oh my ~~God~~... NO.

RECORDING PAUSE

27"
27"

(1 next)

SHOT 12A

MODEL SHOT ONE B.

EXT. SPACE
EMPRESS CLOSING IN
ON HECATE ON
MONITOR DISPLAY
(DEAD AHEAD)

TAPE STOP

(15)
(ME)

SHOT 13

Part 2 / Take: 2 21.40.58 Spool:

41.40

MODEL SHOT TWO:

Ext. Space.

The Empress materializing
around the other ship
the two locked together
like mating insects.

The second ship is a
survey vessel, more
functional looking than
the elegant empress.

SOUND

HEAVY
+ MUSIC.

TAPE STOP

(On 1)

- 1/9 -

(13)

(14)

Take: 1 20.09.50 Spool: A

0958

/1B, A1/

1/ 5. INT. BRIDGE:

14. 1 B

MCU RIGG

BOOM A1

(RIGG ON THE RADIO.

~~SOUNDS VERY CALM)~~

28.23.

RIGG: Mayday...mayday...mayday.
Cruise liner Empress reporting
collision. Space collision
on approach to Azure...

RECORDING PAUSE

RIGG STANDS

(1 next)

- 1/ 9 -

(96)

X SOUNDKLAXON

+ Move 'Damage Control' up to Shot 15.
 + 2 ships grannaching together.

Take: 3 16.46.35 Spool: K

/1Q, 3L, 5I C1/

1 /6. INT. CORRIDOR. EMPRESS: (CREW) *

15. 1 Q

R side of floater
 2 crewmen in R.
 PAN them L.
 They stop.

(RIGG'S VOICE ON
INTERCOM)TAPE

Take 2

21.02.02 Spool: N

RIGG: (OV) Damage control report
to the bridge.

CSO

16. 3 + 5

3L (Locked off) LS on
 blurred zone corridor
 5I On model

Crewmen in L

(SIREN'S BLARING. 21.02.02)

WE SEE TWO CREWMEN (CREWMAN 1 +
 RUNNING DOWN THE N/S CREWMAN 1)
 CORRIDOR TOWARDS
 A BLURRED AREA,
 WHERE THE TWO SHIPS
 INTERLOCK, THE
 EFFECT IS OF BEING
 NEITHER ONE NOR
 OTHER SHIP, THE
 MEN SLOW UP AND
 APPROACH IT WITH
 CAUTION, ONE OF THEM
 SPEAKS INTO A HAND
 RADIO)

BOOM C1

A1b Spool: K

CREWMAN 1: The two ships are sticking
straight through each other sir.TAPERIGG: (OV) Any blow-out's? How's
the pressure?

17. 1 Q

2-s crewmen

PAUSE FOR BOOM ?

(Break next)

(17 on 1)

- 1/11 -

17A. 3+5 T2. 21.02.10.
A1b. (ext)

CREWMAN 1: Everything's alright except we can't get through to some of the passenger sections. They're blocked off. The hull of the other ship sir, it's sticking right through the entrance to 'B' deck. Spool 1

/TAPE STOP/

4 to J - LS on STOTT'S Door
2 to N - L of cam. 4
3 pull back to M
1 L onto Pos. R

BOOM B onto Pos. 6 facing floater

/TURN FLOATER ROUND TO POS. E/

(4 next)

- 1/11 -

(On 1)

- 1/12 -

15

SOUND

KLAXONS

HUMMING.

Take: 2 20.16.08

Spool: A

MA 2

/1B, 5A, 3B, 2B, A1/ - 16.36.

WRIGGS HAND.

1/7. INT. BRIDGE:

(HAND IN, PUNCHES BUTTON).

18. 1 B

BOOM A1

MS RIGG standing
He presses a button
then speaks

(RIGG TRYING TO CONTACT
A DECK ON ANOTHER
MONITOR)

19. 4 A

✓ POSS EDIT OUT PAUSE

RIGG: 'A' Deck report --- 'A'
Deck are there any casualties?

CS on monitor (No response)

(THE SCREEN STAYS BLANK.
HE MOVES OVER TO
SECKER)

20. 1 B

MS RIGG A/b. He releases
button + turns to SECKER

21. 3 B

2-s RIGG/SECKER

PAN RIGG to R of shot

Have you got a damage report yet?

(SECKER'S SMILING
FACE ANNOYS RIGG)

Well?

RIGG bulls SECKER out
of seat, takes his place
Hold 2-s SECKER R.

(HE MOVES SECKER OUT
OF HIS WAY AND
PUNCHES FIGURES INTO
THE COMPUTER VDU)

All your fault Secker but I carry the
can. I'll lose my job, but you,
you'll never work in West Galaxy
again...

(HE TURNS TO THE
SMILING SECKER)

(21 on 3)

- 1/ 13 -

16

Check the power! *Come on move yourself*
emergency, ~~move yourself!~~

22. 2 B (As SECKER Moves L)

MLS SECKER

He walks into ~~SS~~ *W face*

(SECKER AMBLES OVER
TO THE DISPIAY
PANEL.

CU SECKER.

HE COULDN'T GIVE
A DAMN)

23. 1 B

MS SECKER with power
display L. He pushes
a button idly.

~~SECKER: What's so great about work~~

/TAPE STOP/

/OPEN C. DOOR/

(2 next)

- 1/ 13 -

SOUND SNIP ATTOS.
TARDIS. MAT.

ROLL BACK + MIX

Take: 1 21.4250 Spool: L

/4L, 1R, 30, 20(Vlad), 5I B7/

24. 4 L (Locked off) 1/8. INT. CORRIDOR EMPRESS. PASS: BOOM B7
W/A on wall with STOTT's (K9 JUST OUT OF SHOT R.)
door L of C. (A DARK SECTION OF
CORRIDOR AND A BLURRED AREA)
AREA.
X SET TARDIS TAPE STOP

24A 4 ROLL BACK THE TARDIS
MIX TARDIS IN. MATERIALISATION SOUND.

25. 1 R EDIT THE TARDIS APPEARS 21.4724 Spool: L
MS TARDIS VERY CLOSE TO THE 480.
DOCTOR out followed by ROMANA BLURRED AREA.
PAN them L OUT STEPS THE DOCTOR. 050300
(K9 into position) THEN ROMANA, K9
FOLLOWS. (M4A)
0327 1/2

SOUND K9 - out of Tardis

SIRENS STILL BLARING. 8"

THE DOCTOR INDICATES
THE BLURRED AREA) 8

26. 3 0 (Locked Off) + 5I Take: 1 21.2828 Spool: P
3 LS on opening + CSO Flat DOCTOR: Mmm. 33 1/2
with DOCTOR/ROMANA R f/g
5 Model ROMANA: Fascinating, ~~stuck together~~

27. 1 R THE DOCTOR: ~~Yes~~. Bit of a mish-mas
DOCTOR/ROMANA A/B. 21.6 Spool: L
ROMANA: Why wasn't there an explos.

28. 2 O(Vlad)

MS K9

caused terrible

Well
THE DOCTOR: One of the ships ~~was~~ in
a dematerialised form when it *must have*
happened...nasty - could lead to *have*
~~all sorts of problems.~~

29. 1 R

DOCTOR/ROMANA A/B

K9: Affirmative. The overlap areas
are highly unstable/master.

THE DOCTOR: Yes. Matter interfaces
I should ~~think~~ *Say*.

K9: Affirmative.

ROMANA: I don't think we should
interfere?

They move towards cam.
+ out R.

THE DOCTOR: Interfere? Of course
we should. Always do what you're be-
at, that's what I say. Come on.

(THEY MOVE OFF)
(OUT R)

/RECORDING PAUSE/

(2 next)

(134 on 4)

- 1 / 15 B -

(NO PAGE 15A
NO SCENE 8A)

AIR LOCK SIGN

CS 3612

0400 $\frac{3}{4}$ (M4B)

Take: 1 16.15.16 Spool: H

/2D, 1H B3/ - 15.41

1 / 8B. INT. CORRIDOR:

BOOM B3

30. 2 D

CS Sign "Air Lock"
PAN L, widen to MS DYMOND
through door. Widen to hold
him as he moves R, take in
DOCTOR + ROMANA L.

(DYMOND EMERGING FROM
THE AIRLOCK IN HIS SPACESUIT.
HE HURRIES OFF UP (CARRYING
THE CORRIDOR. HELMET)

SOUND AIRLOCK DOOR

Hold them, let DYMOND out R.

THE DOCTOR AND CO
COME INTO THE
CORRIDOR THEY JUST
CATCH A GLIMPSE OF
DYMOND)

(26)
27

31. 1 H

MS Wall + Airlock sign
ROMANA + DOCTOR in R.

ROMANA: Who was that?

THE DOCTOR: I don't know.

ROMANA: Shall we follow him?

They go out L.
32. 2 D

THE DOCTOR: At our own pace, yes

2-s a/b
ROMANA + DOCTOR approach
+ go out R.

RECORDING PAUSE

/1 MOVE R. TO POS.1/

(2 next)

Take 2 20 2635

Spool: A

/2B, 3B, 1B, A1/ 29.31

~~or Take 4 (No auto)~~ 20 32.00

1/ 9. INT. BRIDGE:

34. 29. BOOM A1

33. 2 B

MS RIGG
looking at display

(RIGG WITH THE
SPACE SUITEL DYMOND. (NO HELMET)

SECKER HAS MOVED
TO A CORNER.

HE DOESN'T LOOK
SO HAPPY NOW.

DYMOND IS ARGUING
OVER INSURANCE)

04.23

RIGG turns L to
DYMOND

DYMOND: What are you going to do
about the damage to my ship?

RIGG rises
Pan him R

concerned with

RIGG: ~~Look~~ mister Dymond ~~and~~ I'm
worried about ~~at the moment~~ is my
ship my crew and nine hundred
passengers. We're covered comprehens
on all third party damage so don't
worry.

Sits into shot

34. 3 B (As RIGG ~~moves R~~)

2-s DYMOND/RIGG

(RIGG MOVES TO THE
VDU AND SCA'S REPORTS
FROM THE DAMAGE CONTROL
COMPUTER)

DYMOND: I was engaged in a most
important survey job and you just
come crashing in on me. Then tell m
not to worry. What am I going to do
for a ship?

35. 1 B

MS ~~MS~~ Door

DOCTOR enters from R,
followed by ROMANA + K9

As they move to cam,
widen shot to take in
DYMOND L. RIGG R.

RIGG swivels to face
DYMOND.
He rises R.

RIGG: The Company will compensate
you. Get in touch with your insurance
people - /

(ENTER THE DOCTOR AND
CO. UNSEEN IY
RIGG AND DYMOND)

DYMOND: Then I insist that you sign a
document to the effect that this
collision was entirely your fault.

RIGG: I can't do that. What were you
doing there anyway? You were right
in the middle of a launch and land
window for commercial flights.

was given complete
DYMOND: I ~~had all the necessary~~
clearance from Azure control. You were
off course -

(THE DOCTOR STEPS BETWEEN THEM)
THE DOCTOR: *Gentlemen*
Gentlemen, please.

~~RIGG: What?~~

THE DOCTOR: I'd say
it was knock for knock, wouldn't you?

lose DYMOND on L.
RIGG: What? Are you a passenger?

No
THE DOCTOR: We answered your mayday
I'm with the ~~Coast~~ *Coast*. Insurance and
salvage, been having a look around.

(HE TURNS TO ROMANA
AND K9)

This is
~~Hasn't we?~~ My assistant Romana -
I'm the Doctor. *How do you do?*

(3 next)

How do you do.
RIGG: (OF K9) ¹ What's that?

36. 3 B
CS K9

THE DOCTOR: Oh K9, he's a computer
of sorts.

37. 2 B
3-s DYMOND/DOCTOR/RIGG
Romana

RIGG: Looks more like a dog ~~to me~~.
Does it bark? /

THE DOCTOR: No. But he has been known
to bite. Aren't you going to
introduce yourselves?

pull out to inc.
DYMOND.

DR: He just met.
My name's Rigg.
Rigg: Yes.
RIGG: ~~He~~ Captain Rigg. *This is MISHA*
Dymond, owner of the er, other vehicle
in the incident. *Salvage you said?*
DR: How do you do

THE DOCTOR: Yes.

Well I can't discuss anything
RIGG: You got here very quickly.
~~I'll have to speak to the company~~
~~before I can discuss anything.~~
until I've spoken to the company

What about a better
THE DOCTOR: How about another idea.
Why don't we try to separate the ships

DYMOND: Impossible.

THE DOCTOR: I like doing impossible
things. /

38. 1 B
MS ROMANA
As she steps to cam
widen to take in
DOCTOR R.

ROMANA: If it's possible to get into
this situation ~~then~~ theoretically
it should be possible to get out of it

THE DOCTOR: Or, you've spoilt it now

ROMANA: But look, at the time of the collision this ship was partially dematerialised...

DOCTOR AND ROMANA: (IN UNISON)... therefore if we can create the same conditions the ships can be separated.

ROMANA: It is just a question of exciting the molecules. Put your ship on to full thrust...

39. 2 B *Poss late cut T4*

TIGHT 2-s DYMOND/ROMANA
ROMANA out L.

THE DOCTOR: ...then full reverse.

40. 1 B *(Acc Rigg moves)*

2-s DOCTOR/RIGG
RIGG to L of shot

ROMANA: It's worked before you know.

THE DOCTOR: I still preferred it when it seemed impossible.

Hold DOCTOR R.

RIGG: Yes it might work, if I could get any power.

(HE TURNS TO THE CONSOLE,
AND PRESSES THE
POWER BUTTON.

NOTHING)

pressing
THE DOCTOR: Are you pushing the right button?

RIGG: Of course I am.

Can Switch
THE DOCTOR: ~~Could~~ we ~~turn~~ on direct from the power unit?

41. 3 B

4-s DYMOND/ROMANA/RIGG/DOCTOR

we could do but it's
RIGG: Yes. Dangerous though.

(THE DOCTOR'S FACE LIGHTS
UP)

DYMOND: It'd be worth it. ^{okay} Anything
to get out of this mess.

RIGG: It could damage your ship.

DYMOND: That's nice coming from
someone who's just crashed into it.
I'll risk it.

(DYMOND IS VERY
ANXIOUS TO BE OFF)

THE DOCTOR: Alright, where do I
find the power unit.

RIGG: Secker will show you.

THE DOCTOR: ~~Secker?~~

PAN R. with RIGG
+ DOCTOR to SECKER

ROMANA in L.

RIGG: ~~My... navigator,~~

(RIGG CALLS TO SECKER
WHO IS STILL WELL
AWAY FROM THE OTHERS.

HE OBVIOUSLY NEEDS A
FIX BADLY)

Secker

1 Take the Doctor to the power unit.

(SECKER MOVES TO DOOR)

42. 1. B

~~3-S ROMANA/SECKER/DOCTOR~~

(3 next)

They exit to L.
PAN DOWN to K9
He follows

Romana you stay here
THE DOCTOR: No. I may need you
up here. I'll take K9. K9.

K9: Affirmative, Master. Affirmative.

(THE DOCTOR AND K9
GO OUT AFTER SECKER.

RIGG WOULD OBVIOUSLY
LIKE TO BE LEFT ALONE)

43. 3 B
3-s DYMOND/ROMANA/RIGG

ROMANA + DYMOND out R.

RIGG: Well... Romana? Why don't you
and Dymond go and sit in the lounge?
MR.

ROMANA: Oh. Right.

on right
RIGG: Down the corridor, that way.

RIGG to VDU:
He sits + punches
keys.

8 18 PM
0643 (HE USHERS THEM OUT.

M5 WHEN THEY HAVE GONE
HE TURNS TO THE
COMPUTER VDU.

HE PUNCHES IN
"COSMOS INSURANCE".

44. 2 B *Dec Shot 44 from T2.*
CU VDU *Starts 20.36 35*
INSERT? *- 29.31*

THE ANSWER APPEARS
IMMEDIATELY.

2'35"
GALACTIC SALVAGE + INSURANCE
"COSMOS INSURANCE AND
SALVAGE FORMED,
LONDON, EARTH 2068
LIQUIDATED 2096..."

45. 3 B
CU RIGG
He looks up to cam.

CU RIGG'S GLIM
SMILE)

/RECORDING PAUSE/

/RIGG MOVE TO OWN SEAT/

(238 on 2)

T2 21.3840

Spool: G

/ 3F, 5D

D1/ 3910

1 / 10. INT. CORRIDOR. (PASSENGER)

BOOM D1

46. 3 F

W/A on corridor
SECKER in from L
DOCTOR also.
He moves to R of shot

(THE FEEL OF AN
AIRLINER ABOUT
THE DECOR -
CIRCULAR SECTION
PADDED AND CARPETED.

SOUND
MUSIC

THE DOCTOR AND K9
FOLLOWING SECKER,
THEY COME TO AN
INTERSECTION.
SECKER LEANS ON
THE CORNER)

SECKER: You go down here to section
five, then left into the shuttle car
then down to level 'B' and you can't
miss it ...

21:10:50 K9.

(THE DOCTOR LOOKS
AT SECKER, NOTES
HIS TWITCHING
PERSPIRING FACE)

Hold on,

THE DOCTOR: I thought the idea
was that you should take me there -

SECKER out L

SECKER: (IRRITABLE) I've told you
haven't I? What's the difference?
I'm busy - ~~Terribly busy.~~

47. 5 D

LS K9/DOCTOR in
corridor.
SECKER in R, runs to cam,
out R.
Hold K9/DOCTOR

(SECKER RUSHES
OFF THE WAY
THEY CAME:)

THE DOCTOR: Very odd -

(Break next)

(47 on 5)

K9: Affirmative.

They walk towards cam.

(THE DOCTOR DECIDES
TO FOLLOW SICKER.
HE AND K9 GO AFTER
HIM)

/TAPE STOP/

/CAM.5 + BOOM A push forward into corridor./
/Prepare to pull back during next scene.

BACKING to R door in/
BRIDGE STRUCK

T2

19.44.51

Spool: A

/3A, C1/

46.32.

1/ 11. INT. CORRIDOR AND LUGGAGE SECTION (FREIGHT)

BOOM C1

48. 3 A

LS Corridor
SECKER in R beside
cam. He walks away
then falls down

(SECKER, PUFFING
AND BLOWING,
FIGHTING AGAINST
THE PAIN, COMES
UP TO THE LUGGAGE
SECTION. HE
FALLS, THEN MAKES
AN EFFORT TO GET
UP BY HOLDING ON
TO THE WALL, HE
MAKES IT AND
STUMBLES INTO THE
LUGGAGE SECTION.

/2A B1/

1/12. INT. LUGGAGE SECTION

BOOM B1

49. 2 A

MLS SECKER thru' door
He gets up and comes
to door, holds onto it

/3A C1/

1/12B. INT. CORRIDOR

BOOM C1

50. 3 A

K9 + DOCTOR'S Legs
move along corridor.
They halt at corner.

/2A, 1A, B1/

1/12C. INT. LUGGAGE SECTION

BOOM B1

51. 2 A

MS SECKER.
He leaves door
moves to cam.
Pull back + widen
to hold him

He comes to locker
starts feeling for key

DOCTOR + K9 appear
in corridor, enter
room and move out R.

SECKER opens locker
takes out phial from
under papers.
He shuts locker and
moves away.

THE LUGGAGE SECTION
IS DIMLY LIT, IT IS
FULL OF SMALL
COMPARTMENTS LIKE
SAFE DEPOSIT BOXES.

SECKER IS OPENING
ONE WITH A KEY. HE
OPENS THE BOX, AN
INTERIOR LIGHT
FROM THE BOX ILLUMINATES
SECKER. HE TAKES
SOMETHING OUT,
GRIPS IT TIGHTLY,
IT IS A SMALL PHIAL, ABOUT THE SIZE
A CIGAR TUBE. HE SLAMS THE BOX
AND RELOCKS IT, THEN
STUMBLES OFF INTO THE
DARKNESS AND AWAY ...

52. 1 A

MS DOCTOR
watching SECKER go

As DOCTOR moves out L.
pan down to see K9
following.

53. 2 A

MLS door. 1 MOVES L
DOCTOR in R,
comes to locker, *SOUND*
uses sonic screwdriver *Screw-*
driver

THE DOCTOR OPENING
THE BOX, HIS HAND
GOES IN, HE BRINGS
OUT ANOTHER PHIAL
CONTAINING A GREY
POWDER. HE TURNS
TO K9 OFFERS
THE PHIAL TO
BE ANALYSED:)

54. 1 A

CS Locker.
It opens.

55. 2 A

MS DOCTOR
He takes out phial
+ opens it

Any idea what
THE DOCTOR: ~~I hope this isn't what~~
~~I think it is K9?~~ *this is K9?*

56. 1 A

H/A MS K9 with *W Phial*
DOCTOR'S hand R.

(AN ANALYSIS FROM
K9)



(56 on 1)

K9: ~~Vraxain~~, a fungus, source of the drug X.Y.P.,... dangerous, addictive, known colloquially as "Vrax~~ain~~"

57. 2 A

MS DOCTOR
He holds up
phial, puts top
on.

He pockets it.

total apathy
DR rises out of shot

Vraxain
THE DOCTOR: I've seen whole communities, whole planets destroyed by this. It induces a kind of warm ~~lethargy and total complacency~~ *the* till it wears off that is ... And in a ~~few months~~ *soon* you're dead. *Can*

(THE DOCTOR POKETS
THE VRAX)

RECORDING PAUSE

DOCTOR OUT TO CORRIDOR.
K9 OUT OF SET
STOTT IN SET R.

-1/28 -

ROMANA: What's that machine?

TRYST (PROUDLY): That is the
C.E.T. Machine

RUN TK-42

The Continuous Event Transmuter -
an invention of mine. Let me
show you.

PAN TRYST L to CET
taking in DYMOND L,
drink in hand, near door
to refreshment area.

TRYST turns on CET

(HE MOVES TO IT
AND PRESSES A
SWITCH. ON THE
CURVED WALL A
PROJECTION. A
PLANET WITH A
ROCKY LANDSCAPE)

60. CSO
4L + 5A (35mmTK on Monitor)

4L W/A TRYST L. Screen R.
5A Monitor (TK Fed to it)
(SEQ. 1.21")

8"

ROMANA: Looks like you've invented
the cinematograph -

TRYST: (SMILES) What you see may
seem to be a mere projection. It is
in fact a matter transmutation.

61. 2 C

4-s TRYST/DYMOND/DELLA/
ROMANA

DELLA: You see, when we collect
specimens for study they are converted
into electro-magnetic signals and
stored on an event crystal in the
machine.

TRYST: And they go on living and
evolving.

DELLA: In the crystal.

(SHE HOLDS UP A SMALL EVENT CRYSTAL FOR
ROMANA TO SEE.)

TRYST: This image projection allows
us to see them whenever we wish.

(HE INDICATES THE
PICTURE)

but But the flora and
fauna are actually in the crystal
I'm sure you can appreciate what a
technical achievement that is.

As ROMANA moves to CET

ROMANA: Yes. A crude form of matter transfer by dimensional control.

Tighten shot,
losing DELLA R.

TRYST: Crude? /

62. 4 L

MCU ROMANA

ROMANA: Well, prototype.

~~POSS INSERT SHOT: 42AA -
ON SCREEN~~

~~(ROMANA TAKES A
CLOSER LOOK AT
THE CET)~~

And you could have problems with it. /

3. 2 C

MCU TRYST

TRYST: Problems? It works perfectly.

ROMANA: Nothing works perfectly.

64. 4 L

MCU ROMANA A/b

TRYST: Yes, but ... /

ROMANA: What about the materialis-
ation collision? It's caused all
sorts of unstable matter interfaces.
They'll probably affect the
dimensional matrix of your machine

65. 1 C

3-B TRYST/DYMOND/ROMANA

TRYST: What?

ROMANA: Had you thought of that?

(A CHALLENGE
BETWEEN TRYST
AND ROMANA)

TRYST: Are you claiming superior knowledge?

ROMANA: Equal perhaps.

(Break next)

(105)

(65 on 1)

- 1 60 -

DYMOND: I wish everyone would
stop showing off and get something
done about my ship.

DYMOND to refreshment area
others look after him (HE STORMS OFF)

TAPE STOP

/4 MOVE IN FOR SHOT ON SCREEN/
WITHOUT CET M/c in f/g

/REWIND TK + S/B/

/RUN TK-42

62A. CSO
4L + 5A (TK on Monitor)

4L. CET Screen

5A Monitor (TK Fed to it)
(SEQ. 1. 21")

INSERT FOR 1/13

TAPE STOP

- 1/30 -

(On 3)

- 1/31 -

23

T1

20.42.10

Spool: A

/1B, 3B, 2B, A1/ 43 51

1/ 14. INT. BRIDGE.

BOOM A1

66. 1 B

MCU RIGG

(RIGG AT THE
DISPLAY CONSOLE.
HE IS SPEAKING
INTO A MI CROPHONE:)

RIGG: ~~... We~~ We seem to have ~~run~~ a slight
~~into a~~ problem Azure, we're doing
our best to sort it out, meanwhile
we'll continue to orbit. Rigg out -

67. 3 B

2-s RIGG/DOCTOR

(RIGG TURNS OFF
AND SWINGS ROUND
TO FIND THE
DOCTOR WAITING.
RIGG'S ATTITUDE
TO THE DOCTOR
IS NOW ONE OF
SUSPICION)

68. 2 B

MCU DOCTOR

Ah, Doctor, the "Man from the ~~Cosmos~~ *Galactic*"
Back so soon? /

I'll tell you something about
THE DOCTOR: (VERY SERIOUS) /y our
chap Secker ..

RIGG: What about him?

69. 3 B

MS RIGG

THE DOCTOR: He ran away / and
~~left us.~~

70. 2 B

2-s RIGG/DOCTOR

PAN DOCTOR to L of shot

RIGG rises R.
DOCTOR turns back to
RIGG

RIGG: He's been behaving very ~~oddly~~ *strange*.
Seems to be in a different world. /

THE DOCTOR: Perhaps he's unwell.

Could I have a look
at your log? I can check if you'd
been to any planet where he might
have picked up ... say Vraxcin?

(3 next)

(THE DOCTOR WATCHES
RIGG'S FACE FOR
A SIGN OF RECOGNITION.
NOT A FLICKER.
RIGG MORE SUSPICIOUS
OF THE DOCTOR)

RIGG: This is a "milk run" Doctor.
Station nine to Azure. Azure to
station nine. A straight charter
for the whole season -/

71. 3 B

MCU DOCTOR

THE DOCTOR: What about ^{one of} the passengers?
One of them could be a ... carrier,
so to speak -/

72. 2 B

2-s RIGG/DOCTOR A/b

RIGG: No Doctor, they've all had
pre-vacation checks. The Azurian
authorities insist on it -

THE DOCTOR: ~~Is there~~ anyone else?

RIGG: ~~Only~~ Tryst. /

THE DOCTOR: Tryst?

RIGG: ^{Yes} A Zoologist. / He arrived
at station nine with his team and
equipment. He'd been on a long
expedition/and was looking for a
holiday.

THE DOCTOR: Ah. Where had he
been? /

RIGG: All over. He's alright,
we checked him on board. /

THE DOCTOR: I'd still like to know
where he's been. /

RIGG: And I'd still like to know
who you are. /

77. 3 B

Tight 2-s DOCTOR/RIGG

THE DOCTOR: Me? Well I told you I'm
with the ~~Cosmos~~. *Galactic*.

RIGG: *Galactic* ~~Cosmos~~ went out of business
twenty years ago.

THE DOCTOR: ~~Ah - did they.~~ | Wondered
why I hadn't been paid.

RIGG: That's not good enough.

PAN DOCTOR to R of shot
Hold 2-s with RIGG L.

THE DOCTOR: That's what I thought.
Where do I find Tryst?

RIGG: In the first class lounge.

(CATCHES HIMSELF
BEING TOO ACCEPTING
OF THE DOCTOR AGAIN)

~~Doctor, I must insist that ...~~

THE DOCTOR: See if you can find
Secker, then meet me in the lounge ...

RIGG: Doctor, I ...

THE DOCTOR: Do you want your ship
repaired or not?

RIGG: Yes, but ...

DOCTOR out R.

THE DOCTOR: Meet me in the lounge
in five minutes. (cont ...) *Bye*

RIGG turns angrily
Walks towards console.
Out L.

(THE DOCTOR SWEEPS
OUT, LEAVING RIGG
GAPING. A SECOND
OR SO LATER, THE
DOCTOR STICKS HIS
HEAD BACK THROUGH
THE DOOR)

78. 1 B

MS RIGG with door R.

(Dance next)

(78 on 1)

26

- 1/34 -

11m 50

~~THE DOCTOR: (cont) ^ Sorry, that
must have seemed awfully rude.
Meet me in the lounge in five
minutes please. Bye.~~

(HE SWEEPS OUT
AGAIN)

RECORDING PAUSE

DYMOND ON TO R. OF SET
RIGG SITS IN HIS SEAT

(2 next)

CSO FLAT STRUCK
GREY FLAT SET

SMOKE

14 05.00
12.29.4

✓ T2. /1R, 3L C1/(Cam 5 if required) Spool:
19.36.14

1 / 15. INT. CORRIDOR.

36.30 BOOM C1

79. 1 R

3/4 STOTT'S Door
SECKER in R, out L

(SECKER, NOW HIGH
AS A KITE WALKING
TOWARDS A BLURRED
ZONE. GRAUNCHING
NOISES FROM THE
OVERLAPPED SHIPS.
SECKER STOPS.
A BLUE MIST APPEARS
FROM THE BLURRED
ZONE. IT ENVELOPES
SECKER. WE HEAR HIS
LAUGHTER FROM INSIDE
THE MIST ...)

(No OV audio
next on T2)

16"
17"

80. 3 L + 5 sli

LS on smoke zone
SECKER in f/g
He enters smoke

SOUND NOISES?

TAPE

RIGG: (OV ON INTERCOM) Secker,
report to the bridge.

SOUND from

T3 (w/only iden
T2)

19.37.08

37.22

DO IT IN
SYNCH

(PRE-REC RIGG)

/CAM 5 on smoke box/
if required

RECORDING PAUSE

STOTT + DOCTOR STANDING BY

(4 next)

12.43.13

12.43.13

BOX OF CRYSTALS + BOOKS
PAPERS ETC. ON TABLE.
CHAIRS PUSHED IN.
DRINK FOR DYMOND?

✓T1

21.00.12

X12 /4A, 1C, 2C, B2/ 21.05.06 Spool: F

1/ 16. INT. LOUNGE. - 6730- /LIGHT ON CET MACHIN

BOOM B2

81. 4 A NWDR

2/00/16 W/A. TRYST L.
R. side of screen R.
DOCTOR looking at
empty screen.
He turns to TRYST

(THE DOCTOR WITH
TRYST AT THE
TABLE)

ROMANA AND DELLA
LOOKING ON. THE
DOCTOR APPEARS TO
BE IMPRESSED)

82. 1 C

3-s TRYST/DELLA/DOCTOR
DELLA selects a
crystal from box

Really?
THE DOCTOR: /Then where did you go?

TRYST: We went through the Signus Gap
and did a slingshot over to a small
system, only three planets, M three
seven, the second planet supports
life in a very early stage of...

~~DELLA~~: Evolution.

TRYST: ...evolution, molluscs, algae
primitive insects. I can show you -
(HE TAKES THE CRYSTAL FROM DELLA
TO FIT INTO THE CET
MACHINE)

83.

2-s DOCTOR/ROMANA

RAN DOCTOR L. to
TRYST

THE DOCTOR: No that's alright. I'm
just interested in the journey V.ayag
fascinating ...

(TRYST GIVES CRYSTAL BACK TO
DELLA AND HANDS HIM A
SLIM BOOK)

84. 1 C

2-s TRYST/DELLA A/b
DOCTOR in R.

TRYST: Here you are, a copy of my
log. I've had it published, to go
with my lectures.

85. 4 A

MCU DOCTOR

(PAUSE)
THE DOCTOR: (READING THE COVER) / The
Volante?

86. 2 C

MCU TRYST

(PAUSE)
TRYST: / The name of my ship.

87. 4 A

On group, with
machine f/g

(2)

THE DOCTOR: And you invented this marvellous machine to - collect your specimens? I once knew a Professor who toyed with an idea like this - name of Stein.

(TRYST'S FACE LIGHTS UP)

TRYST: Professor Stein? A dear friend, the man was my Mentor. We worked on the idea together, till he died of course. Then we stopped. You knew him.

(DYMOND ENTERS)

THE DOCTOR: (SMILING) By reputation, yes. I remember he gave a seminar at one/of the -

88. 2 C

MS DYMOND

(Shadow)
T2

DYMOND: Look Doctor, all very well reminiscing, don't we have more urgent problems to deal/with? I'm extremely anxious to be on my way.

89. 4 A

2-s DOCTOR/ROMANA

THE DOCTOR: Of course, you're anxious to be on your way/aren't you?

90. 2 C

MS DYMOND A/b

DYMOND: Yes. I hadn't exactly been expecting a space liner to materialise half way through my ship today.

(RIGG ENTERS.
RIGG IS CLEARLY
ILL AT EASE WITH
THE FACT THAT HE
SEEMS TO HAVE BEEN
BLUDGEONED INTO
DOING AS THE
DOCTOR ASKS)

HE LOOKS R.

91. 1 C

2-s TRYST/DOCTOR

RIGG: Doctor, we can't locate Secker. My men are still looking.

RIGG in C B/g

THE DOCTOR: Can you take me down to the power unit yourself?

(4 next)

(30)

RIGG: (RELUCTANTLY) Yes alright.

THE DOCTOR: (TO TRYST) Good, good. Thank you for your story Tryst, very interesting. We must have a chat about that machine of yours sometime. And about the notion of capturing alien species for your own private zoo.

TRYST: (TAKEN ABACK) Zoo, Doctor? This is important scientific research.

~~THE DOCTOR: Ah, I see. A high class zoo.~~

TRYST: I'm helping to conserve endangered species.

THE DOCTOR: By putting them in that machine?

TRYST: Yes.

THE DOCTOR: The same way a jam maker conserves raspberries.
(THE LOG BOOK)

DOCTOR/RIGG/K9 leave

(THE DOCTOR, RIGG
AND K9 LEAVE.
TRYST TURNS TO
ROMANA/ HE IS
CLEARLY NETTLED)

92. 4 A

MS ROMANA

She stands up
Picks her L + identifies
TRYST

ROMANA: (BEFORE TRYST CAN SAY
ANYTHING) Oh don't mind him. He
just likes to irritate people.

93. 2 C

MW ~~TRYST/DOLLA/ROMANA~~

TRYST: Well, he has a right to
criticise, I suppose. I'm pleased
enough to have someone of intellect
to talk to again. After such a
long voyage cooped up with all
the same people.

94. 4 A

MCU ROMANA

(98)

(17 on 1)

/4J, 2N(Vlad), 3M, 5I, 1R B6, C1/

99. 4 J SOUND 1! 17. INT. CORRIDOR. (CREW) Spot
LS STOTT'S door MOODY (THE DOCTOR, BOOM B6 +
with floater L MUSIC RIGG AND K9) BOOM C1
RIGG + DOCTOR in L
Tighten to hold 2-s RIGG: Did you find out anything
as they walk away from Tryst?
THE DOCTOR: No, K9 checked
100. 2 N out all the planets he'd visited -
MS K9 moving away
K9: Affirmative -
101. 4 J
2-s A/b
THE DOCTOR: None of them could
account for Secker's - condition
102. C80 Spot: N
345 Time 21.08.10
Hole in corridor. or 21.08.55
DOCTOR stops, X
looking L
RIGG looks L also
RIGG: You sure?
THE DOCTOR: Certain, absolutely
certain.

(3 + 5 next)

90

CSO

102. 3 + 5

RIGG: Oh dear...

3M (Locked off) LS on arch + CSO
flat with RIGG + DOCTOR (THEY APPROACH
in f/g. DOCTOR moves away THE BLURRED
to arch. RIGG follows. ZONE)

5I On model

alb. Spool K

103. 2 N(Vlad)

MS K9

K9: Caution! Area of overlap is
highly dangerous, molecular structure
of the two ships is incompatible,
causing matter interface.

104. 1 R

Tight 2-s DOCTOR/RIGG

PAUSE FOR
BOOM

RIGG: What?

THE DOCTOR: Fascinating, the ships
are rejecting each other - molecularly
speaking that is -

RIGG: Like a tissue transplant you
mean?

THE DOCTOR: Exactly -

Is there another way to
the power unit?

RIGG: . . . We could try
from below the shuttle bay but we'd
have to cut through- I could put in
a request for lasers, have them sent
up from Azure.

THE DOCTOR: Don't worry -

They go out R

I've got my own equipment -

RECORDING PAUSE

DOCTOR + STOTT STANDBY

CLEAR K9, RIGG

* INTERCUT.
3 HAND MOVEMENTS
WITH ① SEQ 1A
② SEQ 1B
③ EDEN JUNGLE.

- 1/ 42 -

As she switches
Planets.

106

S/B TK-42

CET LIGHT ON

/1C, 2C, 3F, 4A, 5A B2/

16.59.23

15.24.04

118

1/ 18. INT. LOUNGE. (+ EDEN JUNGLE)

BOOM B2

105. 1 C

MS Doors
ROMANA enters

Widen shot as she approaches
to take in CET machine L

RUN TK-42

(ROMANA ALONE.
SHE DECIDES TO
TAKE A CLOSER
LOOK AT THE
C.E.T. MACHINE.
SHE CHECKS THAT
NO ONE IS ABOUT
AND GOES OVER
TO THE CONSOLE.

106. 2 C

MCU ROMANA
She looks down at machine

SHE TURNS A SELECTOR SWITCH
LABELLED WITH
PLANET CO-ORDINATES
ON ITS VARIOUS SETTINGS.

INSERT: Shot: 004 (Hand)
ROMANA's hand switches (107A)
selector 3 times. The last
time to Eden.

EACH TIME THE
SCENE CHANGES.
SHE SELECTS ANOTHER
ONE. "EDEN"

(Hand)

107. 4A + 5A (TK on Monitor)

4A TIGHT shot on screen
5A Monitor (TK Fed to it)
(SEQ. 1A 14")
(Seq. 1B 32")

ON THE WALL SCREEN
A THICKLY FORESTED
PLANET. SHRILL
SQUAWKING SOUNDS
COME FROM THE
PICTURE.

(TK SEQ. 1A)
(+ SEQ. 1B)

(Film)
(Hand)
(Film)
(Hand)

108. 3 F

TIGHT shot on screen in
front of Eden jungle

ROMANA SEEMS
FASCINATED BY THE
SCENE. SHE WALKS
OUT INTO THE ROOM
TO ADMIRE IT.

109. 2 C

MS ROMANA, PAN her R.

110. 3 F

On jungle, closer,
losing screen

WHEN SHE IS CLOSE
TO THE IMAGE THERE
IS THE FEELING
THAT SHE IS PART
OF IT. SHE TAKES

111. 2 C

MS ROMANA A/b
She takes a few more steps
then stops. She has seen
something.

A FEW MORE STEPS
TOWARDS IT. THEN.
BETWEEN THE
LUXURIANT PLANTS
SHE CATCHES A
GLIMPSE OF A FIGURE
LOOKING DIRECTLY
OUT OF THE PICTURE
AT HER.

112. 3 F

TIGHT shot on jungle
ZOOM IN to MS STOTT

(2 next)

145

THE FIGURE IS TOO
VAGUE TO DISCERN
A SHAPE. MAN OR
MONSTER? JUST
THE EYES IN THE
DARKNESS, A SHIVER
UP HER SPINE.

THEN THE FIGURE
DISAPPEARS
INTO THE VEGETATION. /

113. 2 C

MCU ROMANA

DELLA enters in b/g

Widen shot to hold 2-s
as DELLA moves to CET

ROMANA turns +
walks to her

ROMANA STANDS
THERE. WONDERING,
DELLA ENTERS IN B/G
MOVES TO CET.

ROMANA TURNS TO
SEE HER)

DELLA: What are you doing?

ROMANA: Oh. I was just having a look.
Hope you
don't mind?

DELLA turns off CET

DELLA: I don't - no.

ROMANA: Then why have you turned it
off?

DELLA: I don't mind, Tryst does.
This machine is his baby. Nobody
touches it except him.

ROMANA: (PROBING) Has it ever
gone wrong?

(A SLIGHT PAUSE
BEFORE DELLA
ANSWERS

114. 1 C

MCU ROMANA

DELLA: ...No. Why should it? /

(114 on 1)

- 1/44 -

108

ROMANA: Lots of reasons... Could I just see a little more of that last one? Eden, I think it's called?

115. 2 C

MCU DELLA
She steps back

DELLA: No not that one.

116. 1 C

MCU ROMANA A/b

ROMANA: What's the matter?

117. 2 C

MCU DELLA A/b

DELLA: It's just that Eden brings back such unpleasant memories for me... that was where we lost the other crew member.../

118. 4 A

2-s DELLA/ROMANA

(ROMANA REALISES)

ROMANA: Oh, I see, he was a friend of yours?

118A 2
w Della

DELLA: More that that -
but it doesn't matter now.
Excuse me.

DELLA out L.
Hold ROMANA

(DELLA RUSHES OUT)

RECORDING PAUSE

SET LIGHT ON

POSS. DO THIS ON THE RUN

106A. 4 A

CU ROMANA'S hand
turning selector
switch 3 times

INSERT FOR 1/18
(ROMANA'S HAND SWITCHES
SELECTOR SWITCH 3 TIMES)

RECORDING PAUSE

(1 next)

- 1 / 44 -

ROMANA OUT OF SET

107

/K9 SET IN POSITION/

(No page 106)

/3L, 1S, 20 (Vlad), 5I if required B6, C1/

T2

20.18.56

Spool:

1/19. INT. CORRIDOR.

BOOM B6 +
BOOM C1

119. 3 L

RIGG In L to R in f/g
DOCTOR in L f/g

(THE DOCTOR RIGG
AND K9 TURNING
INTO CORRIDOR TO
BE CONFRONTED BY
ANOTHER ~~SCREAMED~~
ZONE ~~THIS TIME~~
~~IT IS IN THE FORM~~
OF THE BLUE MIST)

RIGG: We won't be able to make
it Doctor. The place to cut through
is beyond that overlap.

THE DOCTOR: Mmm...Where
is the power unit?

(RIGG POINTS UP
THROUGH THE ROOF)

RIGG: Up there -

18.34.19

17.19

M9

SECTER: SCREAMS

(HE IS CUT OFF BY A
BLOODCURDLING SCREAM
FROM WITHIN THE
MIST)

15
11

120. 1 S

~~A STOTT'S door~~
~~RIGG in R out L~~
~~DOCTOR in R out L~~

RIGG: Come on -

(HE RUSHES INTO THE
MIST.

THE DOCTOR FOLLOWS
HIM)

121. 2 C (Vlad)

MS K9

(Pause next)

108

K9: Caution master you are entering a matter interface!

/2 PAN L -
WIDEN SHOT/

/RECORDING PAUSE/

Return 3 20.21.44 22.3
20.27.23 Spot 1: L

122. 2 O(Vlad)

~~off on opening L.~~ The floor
SECKER is dragged out
by RIGG + DOCTOR.
Take in K9 R.
RIGG + DOCTOR straighten
up out of shot.
Tighten shot on SECKER

(HOLD ON THE MIST:
THE DOCTOR AND
RIGG EMERGE WITH
THE BODY OF SECKER.
THEY LAY HIM ON
THE FLOOR. HE
HAS LIVED WOUNDS
AROUND HIS NECK)

RIGG: What the devil did that?

THE DOCTOR: I don't know...

123. 1 S

2-s RIGG/DOCTOR

(RIGG TAKES OUT HIS
PERSONAL RADIO)

They bend down out
of shot

RIGG: Medics! Level four, I'll meet
you at the elevator. Move! Give
me a hand with him Doctor -

124. 2 O(Vlad)

2-s SECKER/K9

RIGG + DOCTOR down
into shot

THE DOCTOR: K9 see if you can find
anything in there.

K9: The mist is a matter interface
and is therefore dangerous master -

DOCTOR, RIGG + SECKER
out L

THE DOCTOR: Just go into the edge.
~~It won't hurt you.~~

Hold K9

K9: Affirmative Master.

(Break next)

PAN K9 L

(K9 GOES TOWARDS
THE MIST ANTENNA
SWINGING.

K9 stops + turns
Moves out R

K9: (cont) Sensors will not function
in the environment master...

~~124A INSERT.~~

~~12~~

~~20 25 40~~

~~Speed: L~~

~~MANDREL IN SMOKE
MANDREL 1 in L~~

~~(K9 ABOUT TURNS
AND MOVES AWAY.
WE SEE A VERY
VAGUE SHAPE IN
THE MIST. NOTHING
CLEAR JUST A
SUGGESTION OF A
PRESENCE)~~

TAPE STOP

/1 pull back out of set + L//
to Pos.T outside Power unit/

/BOOM C on to Pos.3 - outside/
power unit door
BOOM B on to Pos.7

/STRIKE GREY FLAT/

/STRIKE FLOATER TO MIDDLE OF STUDIO/

~~124A. 3~~

~~INSERT.~~

~~MANDREL IN SMOKE~~

(1 next)

(393 on 1)

DOORS SHUT

/1B

B1/

T2 (No ident)

20.20.11
20.22

Spot:

1 / 20. INT. CORRIDOR AND ELEVATOR.

BOOM B1

125. 1 B

W/A on lift
with trolley +
Medics 1 + 2 L. centre

(TWO MEDICS WITH
STRETCHER ON A
TROLLY WAITING
AT THE ELEVATOR
DOORS.

SECKER on trolley.

THE DOORS OPEN
RIGG AND THE TWO
MEDICS GET SECKER
ONTO THE TROLLY

As RIGG etc. out L.
tighten shot on
DOCTOR

RIGG: Let's get him to sick bay -
quick.

(THEY MOVE OFF AT
SPEED)

NB SOUND

Remove noises.
in studio.

(THEY HAVE GONE.

THE DOCTOR THINKS
FOR A MOMENT)

DOCTOR out L.
beside camera

(HE STRIDES OFF
TOWARDS THE LUGGAGE
COMPARTMENT.

RECORDING PAUSE

1 PULL BACK + get onto/
L/A to include K9

(1 next)

(M10)

17.55 $\frac{2}{3}$

19.4.10
31

41"

52"

10 + 11
together

/2A, 1A B1/

1/22. INT. LUGGAGE SECTION

Spot: F
BOOM B1

126. 2 A

CS on hand with
ring searching locker.
(passenger overall)
it stops, then goes out R.

T1 19.51.25

PAN UP to MLS door.
DOCTOR appears R in
corridor.

He comes in door,
moves to locker.
Hold CS DOCTOR.

He looks down at
locker.

127. 1 A

CS Locker being shut
by DOCTOR.
PAN UP + R to DOCTOR

He looks around then
starts to door. He stops.
After a moment he turns.
Hold CS.

THE DOCTOR:
Wait! No!!

Hello! Please!

Overlap dialogue

/RECORDING PAUSE/

/1 WIDEN SHOT TO TAKE
IN HAND WITH GUN L. F/G/
(LOWER SHOT)

(On 1)

- V 50 -

5

128.1 A

T3 15.4.45

MLS DOCTOR with
gun in L f/g

DOCTOR turns to gun

X

PAN DOWN and TIGHTEN
on DOCTOR as he falls
to ground.
Legs across shot to R.

Hand takss phial from
DOCTOR'S pocket.

A HAND INTO SHOT
HOLDING A G.P.
GUN (GENERAL PURPOSE)
IT IS POINTED STRAIGHT
AT THE DOCTOR: THE
DOCTORS REACTION)
(REPEAT DIALOGUE)

Spool: N

THE DOCTOR: Hello. No.
wait. Please.

20.11.19

(BOPP!!)

18.36

MII

THE DOCTOR FALLS
TO THE FLOOR.
CU THE DOCTOR'S
EYES CLOSED
BREATHING DEEPLY.
THE G.P. GUN HAD
BEEN ON 'STUN'.

15'

WIDEN A LITTLE WE
SEE A
HAND PATTING THE
DOCTOR'S POCKET.
THE HAND TAKES THE
PACKAGE OF 'VRAX' OUT
OF THE DOCTOR'S POCKET.
WE DON'T SEE MORE THAN THE HAND,
BUT THE MAN IS WEARING THE STANDARD
PROTECTIVE COVERALL.

20

RECORDING PAUSE

1/ 50 -

NB Sound: Take out
Carolyn's "Q"

/5F, 4D, 3H, A4/

1/23. INT. SICK BAY. ANTE ROOM.

BOOM A4

129. 5 F

T3

16.12.06 -13.13

2-s RIGG/DELLA
looking through
window into operating
room

(A SMALL ROOM WITH
A WINDOW THROUGH
INTO THE STERILE
OPERATING THEATRE.

Spot: H

1940's (M12)

RIGG IS LOOKING
THROUGH AT THE
MEDICS TRYING
TO SAVE SECKER'S
LIFE.

DELLA IS WITH
HIM)

47.1/2

RIGG: It was an attack by someone
or...some-thing.

DELLA: Horrible. But why?

(RIGG TURNS TO
HER)

RIGG: I don't know...have you ever
seen anything like that before?

130. 4 D

~~EDIT OUT PAUSE~~

DELLA: No I haven't -

MLS Doors
TRYST enters
PAN him R to RIGG + DELLA.

(ENTER TRYST)

TRYST: Ah Captain I got your message
what's the problem?

RIGG: Look at this -

(3 next)

(130 on 4)

(TRYST COMES OVER
TO THE WINDOW AND
LOOKS IN AT SECKER:

TRYST: Where did this happen?

RIGG: Down under the shuttle bay
Secker was in one of the matter
interfaces --

TRYST: That could be the answer
then, who knows what forces exist
in an unstable zone such as that?

RIGG + TRYST out L

(RIGG THINKS IT OVER)

RIGG: You didn't hear the scream.
Tryst...

131. 3 H

(RIGG TOWS TRYST AWAY
FROM DELLA AND SPEAKS
IN LOWERED VOICE)

2-s RIGG/TRYST/~~DELLA~~

RIGG + TRYST to cam.

PAN them L, ~~losing DELLA R.~~

You didn't bring any live specimen
aboard my ship did you?

RIGG Moves away behind
TRYST to R. TRYST turns
+ follows L.

TRYST: No Captain I didn't I
assure you - all my specimens are
laser-crystal recordings.

RIGG: (A HARD LOOK) Good.

132. 5 F

(RIGG MOVES BACK TO
THE WINDOW LOOKS THROUGH.
A MEDIC LOOKS UP AT HIM
AND SHAKES HIS HEAD
THEY HAVE BEEN UNABLE TO
SAVE SECKER.

MS DELLA with window L.
RIGG in L DOCTOR to
window, shakes head. DELLA
looks R at TRYST.

133. 3 D

~~MEU TRYST~~

35

(Break next)

11"

(133 on 3)

(50)

/NO SHOT 134/

/TAPE STOP/

/3 ONTO LIFT AREA Pos.I/

DOCTOR, ROMANA, DYMOND + TRYST
STANDBY IN AIRLOCK AREA.

(2 next)

(On 1)

/3A, C1/

1/ 24. INT. CORRIDOR TO LUGGAGE SECTION.

135.3 A

T1

19.58.56 - 59.43

BOOM C1

MS K9 and
ROMANA's legs

call Romana

(ROMANA AND K9 SEARCHING
FOR THE DOCTOR.

Spot: A

They walk away

K9 STOPS HIS ANTENNA
WIGGLE)

+ go out L

K9: This way Mistress -

ROMANA: How far away?

(SHE FOLLOWS K9)

K9: Approximately
metres and closing.

seven

RECORDING PAUSE

1 MOVE R

RE-SET K9

RE-SET LUGGAGE RACK

OPEN SWINGER R.

(2 next)

/2A, 1A, B1/

1/25. INT. LUGGAGE SECTION.

136. 5 A

BOOM B1

MS DOCTOR

ROMANA lifts his
head up.

Widen to 3-s
DOCTOR /ROMANA/K9

(THE DOCTOR AS BEFORE
EYES STILL CLOSED.

K9 AND ROMANA APPEAR
AT THE DOOR)

ROMANA: Doctor!

(THEY RUSH UP TO
THE DOCTOR.

ROMANA KNEELS AND
LIFTS HIS HEAD)

ROMANA: Doctor what happened?

(THE DOCTOR GROANS,
THEN HIS EYES OPEN
WIDE)

THE DOCTOR: Bushwhacked!

ROMANA: What?

K9: Please clarify, statement does
not compute -

THE DOCTOR: Bushwhacked.

DOCTOR rises
out of shot

K9: Oh bushwhacked. Cowardly attack
by a person or persons unknown...

137. 1 A

(On L side of set)
DOCTOR rises L.
ROMANA R.

(DOCTOR RISES)
(HE PUTS HIS HAND TO HIS
POCKET WHICH HAD
CONTAINED THE 'VRAX')

Gone!

ROMANA: Something been stolen?

THE DOCTOR: Yes,

138. 2 A

MCU ROMANA

~~Smuggling~~ someone aboard this ship is ~~trafficking~~ in drugs. Vraxoin.

Vraxoin!

ROMANA: / I thought that was stamped out long ago, the only known source was destroyed/wasn't it?

139. 1 A

MCU DOCTOR

~~He goes out L. Out of shot~~

THE DOCTOR: ~~Yes.~~ That's right.
They incinerated an entire planet...
Somebody's found a new source...

(THEY MOVE OFF)

/TAPE STOP/

/2, 1, 3 ONTO BRIDGE/

/BOOM B ONTO LOUNG
BOOM C ONTO EDEN

(1 next)

(27)

/2B, 3B, A1/

1/26, INT. BRIDGE.

Sp051
BOOM A1

139A

MS RIGG

(RIGG WITH DYMOND.

140. 2 B

MCU DYMOND
He turns to look
L of cam

DYMOND LIKE A

CAT ON HOT BRICKS)

✓ T2 20 46.58 - 47.20
or 20 46.02 - 46.23

DYMOND: What is the man doing?
He comes up with a marvellous idea
then fiddles about -

141. 3 B

MS RIGG

PAN him UP + R
to door, widening
shot to take in
DYMOND R.

RIGG: I've got my own problems
Dymond, a dead navigator for a start
and the Doctor said he was going to
blast his way into the shuttle bay.
How do I explain a gaping hole in
the ship?

DYMOND: I just wish he'd get on
with it. I've got a schedule to keep -

RIGG: So have I -

RIGG out to L.

(HE LEAVES)

TAPE STOP

1 + 2 ON TO LOUNGE

(4 next)

(125 on 1)

/1B, 3D, 2A B1/

1/27. INT. CORRIDOR.

BOOM B1

142. 1 B

T5

20 28 45

L/A LS on elevator
avoiding sick bay doors R.

(THE CORRIDOR WITH
THE ELEVATOR.

2001:

DOCTOR in L. to R. of shot
ROMANA in L.
K9 in centre (first?)

THE DOCTOR, ROMANA
AND K9 COME UP TO
THE ELEVATOR)

ROMANA stops

ROMANA: Doctor - that machine...

THE DOCTOR: The lift?

not the lift

What?

ROMANA: No, the C.E.T. machine. It
doesn't just take recordings...

THE DOCTOR: No. The animals
themselves are converted into
magnetic signals. And their habitats

143. 3 D

MCU ROMANA

ROMANA: So he's left bald patches
on the planets he's visited.

144. 1 B

MCU DOCTOR

THE DOCTOR: Yes. The C.E.T. is
just an electric zoo. For cages
read laser crystals. Either way,
the animals are trapped inside.

145. 3 D

MCU ROMANA A/B

25.

ROMANA: I hope so.

THE DOCTOR: What do you mean?

ROMANA: Well you saw how primitive
the device was. (cont....)

(1 next)

~~* SOUND USE~~
~~Com on K9~~

- 1/59 -

(145 on 3) ~~from T4~~
~~(Starts 20.26.16)~~

146. 1 B

MCU DOCTOR A/b

ROMANA: (cont.) It's terribly ^{is full} unstable. And this ship's riddled ^{with} unstable matter zones. The whole thing gives me the creeps. / It wasn't a mirage that attacked Secker.

As DOCTOR looks R.

RIGG: (OOV) Killed him.

147. 3 D

W2-s ROMANA/DOCTOR

RIGG in R to L of shot

(THEY TURN TO SEE
THAT RIGG HAS JUST
APPROACHED THEM)

RIGG: He's dead. ^{They} ~~he~~ couldn't save him.

DOCTOR: Pity, he might have been able to give us ~~some idea of~~ whatever attacked him.

DOORS OPEN

RIGG: I asked Tryst but he couldn't help either.

(DOORS OPEN)

THE DOCTOR: Well, first things first Romana, go and look after the CET machine.

ROMANA: What are you going to do?

THE DOCTOR: Separate the ships.

ROMANA: Right.

THE DOCTOR: Come on Rigg. ~~K9~~

148. 1 B

CS K9

He moves out L after
DOCTOR

(K9 FOLLOWS.

149. 2 A

MS ROMANA

ROMANA GETS INTO
THE ELEVATOR.
(DOORS SHUT.)

~~she gets in.~~
Doors close.

TAPE STOP

X
(On 4)

MUSIC

- 1 / 61 -

Pan 2/12

(109)

M13

Model Shot 2 2.40.58. Spool F

Empties & Keats locked together
CET LIGHT OFF

/1C, 3F, 2C B2/

1 /28. INT. LOUNGE. (+ EDEN JUNGLE)

150. 1 C

SLOW PAN L. along back wall to MS doors

ROMANA enters.

Widen shot as she approaches CET. She turns it on.

CET LIGHT ON
She sets it on Eden.

(ROMANA ENTERS STEALTHILY, CHECKS THAT THERE IS NO ONE ABOUT. SHE GOES OVER TO THE C.E.T. MACHINE. SHE CHECKS READINGS AND OTHER DATA.

SHE RUNS HER FINGER ALONG THE SELECTOR AND PRESSES THE "EDEN" BUTTON.

151. 3 F

On screen in front of Eden

ON THE WALL, THE LUSH PLANET. TIME HAS PASSED IT IS NEARING SUNSET.

AGAIN THE SQUAWKING SOUND, NOW ACCOMPANIED BY GRUNTING FROG-LIKE NOISE.

THE CREATURES OF THE NIGHT.

152. 2 C

MS ROMANA

She moves out R.

ROMANA IS MESMERISED BY THE BEAUTY OF THE SUNSET)

RECORDING PAUSE

2 GET MCU FOR END OF 1/30

ROMANA TO NEAR SCREEN

1/30. INT. LOUNGE - END OF SCENE.

160A. 2 C

MCU ROMANA looking mesmerised at screen for 5 seconds. She gasps + puts hand to neck. She falls. Go down with her widening shot to see her on floor.

(ROMANA STUNG BY MOTH-LIKE CREATURE)

TAPE STOP / STRIKE CSO FLAT/ROMANA ON TO EDEN

(3 next)

- 1/61 -

112

/1U, 4L, 20(Vlad) B7/

1 / 20. INT. CORRIDOR.

T2 21.17.08

Spot:
BOOM B7

INSERT: Shot 152A
 LS of blurred area
 rec. at start of 2/15A

-17.40.

153.

1 U

T2 21.01-05.

T3

21.02.04

Spot:

LS down wall of corridor
 RIGG, DOCTOR + K9 approaching.
 They stop.

154.

4 I

2-s RIGG/DOCTOR

THE DOCTOR: Well Captain you'll
 have to show us the best place -

RIGG: Pity we can't get further
 up there -

I don't want us to damage the air
 seal or cut through a stress point -

155. 2 O(Vlad)

THE DOCTOR: Oh I think K9 will be
 careful, won't you? / K9/

Feet of RIGG + DOCTOR +
 K9. K9 moves L. a little
 + faces wall.
 Pan L. with him with
 wall L.

K9: Affirmative Master...

(K9 MOVES TO A SECTION
 OF THE CORRIDOR WALL)

END TAKEBACK

156. 4 I

2-s RIGG/DOCTOR A/b

Sensors indicate that this would
 be the best section. / T3 From 21 02

157. 2 O(Vlad)

14.11.52

K9 a/b

THE DOCTOR: Good, as big as you can
 make it Ky

One Edited
 Tape 10/22/08

Drop in unrec

(4 next)

a/b.

Spot: L

(157 on 2)

X Ray

~~K9: The aperture will be ^{two} four-point six-three square metres -~~

158. 4 L 923100 14.37.42

(K9 FIRES HIS BLASTER AT THE WALL, IT BEGINS TO BUBBLE AND MELT)

CS on wall being cut

XRAY

159. 1 U

~~AFTER RELATED 2 SHOTS,~~

alb. Spool:

2-s RIGG/DOCTOR

~~RIGG: Very handy, that machine for yours Doctor.~~

THE DOCTOR: Machine? There's a little more to him than that - a mobile cutting torch - saved my life on several occasions...And -

(MOCK ANGER:)

He beat me at chess once.

~~Scn. (Should it be caused?)~~

TAPE STOP

CUT HOLE OUT

HOLD PANEL IN PLACE

(2 next)

(110)

24 25 19.

DUPLICATE SCREEN

13F

A1/

22.50

(M14)

1/ 30. INT. EDEN JUNGLE (AS IF IN LOUNGE)

160. 3 F

T5 20.44.42

BOOM A1

MLS ROMANA
in front of Eden
(No screen in view)

Repeats action Shot

ROMANA looking mesmer-
ised at screen for 5 secs.
She gasps and puts
hand to neck.
She falls.

MUSIC

Reverse face. NOISES

Eden + Pan alb.

45.15 (ROMANA STANDING QUITE
CLOSE TO THE IMAGE
OF EDEN PROJECTED
ON THE WALL. IT IS
DARKER NOW A PINK
GLOW IN THE SKY,
THAT FADES INTO THE
DARK BLUE NIGHT. A
MIST SWIRLS OUT OF
THE IMAGE.

ROMANA IS ENVELOPED
IN THE MIST. A
MOTH-LIKE CREATURE
WITH IRRIDESCENT
WINGS FLIES OUT OF
THE PICTURE AND
SETTLES ON ROMANA'S
NECK.

(37)

37"

T2

14 53.50-54.06

Spot: E

INSERT SHOT: 160A.
Pre-rec at end of
1/28.

SHE GASPS AND TRIES
TO GET IT OFF. BUT
THE CREATURE HAS STUNG
HER, SHE FALLS TO
THE FLOOR)

TAPE STOP

MUSIC

Pan 2/T2
21 40 58.

Model Shot Two

Spot: F

Empress + Hecate
looked together

(1 next)



(159 on 1)

(114)

Reedit.

(USE SHOTS 161-163 FROM 2/2
IN EDITING)

161) 1923100 14.47.34

T1 212133

Spool: L

1/ 31. INT. CORRIDOR.

XRAY + BURN.

RAY OFF AS HAND IN.

31. 1/3

DR. EDIT BETWEEN

162) PATSKA 161-162.

(K9 COMPLETING THE
HOLE, THE LAST FEW
CENTIMETRES. WHEN
IS IT FINISHED THE
PANEL DOES NOT COME
AWAY)

Spool: L

T3 2127.00

Right Doctor

RIGG: Give me a hand ~~Panel~~

1

23.30

M15

163)

C8 401e.

(THEY GO TO THE PANEL
AND PULL AT.

25.5.19.

IT FINALLY COMES
AWAY.

SOUND

MANDREL.

THEY ARE CONFRONTED
BY BLUE MIST, OUT
OF WHICH LURCHES
MANDREL, A SLIMY MUD
CREATURE FROM THE
SWAMPS OF EDEN, IT'S
GREAT ARMS GRASPING
TOWARDS RIGG AND THE
DOCTOR.)

10"

12"

(2 next)

15tal

8'28" in accidental

EP. 1

RUN TK

20.23.09

Spot: F

TELECINE SEQ. 3

- 24.05

Closing titles
Dur: 51" or 1'12"

SOT

S/I T/J's

TJ7 Doctor
TOM BAKER

X

TJ8 Romana
LALLA WARD

TJ9 Tryst
LEWIS FIANDER

TJ10 Rigg
DAVID DAKER

TJ11 Dymond
GEOFFREY BATEMAN

TJ12 Della
JENNIFER LONSDALE

TJ14 Secker
STEPHEN JENN
Crewman
RICHARD BARNES

TJ13 Voice of K9
DAVID BRIERLEY

(TK & TJ's next)

EP.1

- TJ20 Incidental Music
 DUDLEY SIMPSON
 Special Sound
 DICK MILLS
- TJ21 Production Assistant
 CAROLYN MONTAGU
 Production Unit Manager
 JOHN NATHAN-TURNER
 Director's Assistant
 MONICA RODGER
 Assistant Floor Manager
 VAL McCRIMMON
- TJ22 Studio Lighting
 WARWICK FIELDING
 Studio Sound
 ANTHONY PHILPOT
 Technical Manager
 TERRY BRETT
 Senior Cameraman
 PETER HIDER
- TJ23 Visual Effects Designer
 COLIN MAPSON
 Video Effects
 A.J. MITCHELL
 Vision Mixer
 NIGEL FINNIS
 Videotape Editor
 ROD WALDRON
- TJ24 Costume Designer
 RUPERT ROXBURGHE-JARVIS
 Make-up Artist
 JOAN STRIBLING
- TJ25 Script Editor
 DOUGLAS ADAMS

EP.1

132

TJ26 Designer
ROGER CANN

TJ27 Producer
GRAHAM WILLIAMS

TJ28 Directed by
ALAN BROMLY
© BBC 1979

/RECORDING BREAK/